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SAMUEL WOODWORTH

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KENDALL B. TAFT

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CHAPTER VI

EDITOR

A study of Woodworth's editorial activities sheds considerable light upon the tastes of the early nineteenth century reading public, for, during nearly a quarter of a century, he attempted to produce periodicals that would appeal to large audiences. His magazines and newspapers were of varied types and were designed for various specific purposes, but the major aim of each was the same--to reflect and appeal to current popular interests. Whatever success attended his ventures was a direct result of the accuracy with which he diagnosed tendencies of thought and taste; his failures grew from his peculiar lack of business ability and from his inclination to become involved in over-ambitious plans.

With one exception, all the periodicals projected and edited by Woodworth were short-lived--lasting only a few weeks, a few months, or, at the most, a year or two. The exception, of course, was the New-York Mirror, which had an uninterrupted existence of twenty years,[1] but Woodworth's connection with the Mirror ended shortly before its first volume was completed; its longevity and great success, in all fairness, must be attributed to George Pope Morris and his later associates.

At various times between 1805 and 1827, Woodworth edited eleven periodical publications--a record equalled by few, if any, of the "editorial gentlemen" of his day.[2] These publications were: The Fly; or Juvenile Miscellany; Belles-Lettres Repository; The Halcyon Luminary, and Theological Repository; The War; Republican Chronicle; Republican Chronicle & City Advertiser; Ladies' Literary

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[1] See Frank Luther Mott, A History of American Magazines 1741-1850 (New York, 1930), pp. 320-30.

[2] The extent of Woodworth's editorial activity has not been generally recognized, even by students of the period. Professor Mott, for instance, states: "Woodworth . . . . had at different times been in charge of two or three periodicals in New Haven and New York, with little success" (op. cit., p. 320).

Cabinet; The Literary Casket, and Pocket Magazine; The New-Jerusalem Missionary, and Intellectual Repository; New-York Mirror, and Ladies' Literary Gazette; and The Parthenon, or, Literary and Scientific Museum.[3]

To all these periodicals, Woodworth made frequent contributions, in addition to the editorial comments which appeared in practically every issue of each publication. Because of their eclecticism, his share in the first two magazines was somewhat smaller than in the later periodicals, but both The Fly and the Belles-Lettres Repository contain numerous examples of the editor's prose and verse.[4] For The Halcyon Luminary he wrote a number of articles and many poems.[5] The original matter in The War is almost entirely the work of Woodworth, but since this periodical is composed largely of governmental announcements and reports of military and naval operations, together with frequent excerpts from other papers, the amount of original material is relatively small. Many issues contain brief summaries of the week's news, prepared by the editor, and there are occasional verses by Woodworth.[6] The War, however, was neither a literary journal nor a ladies' miscellany; it offered the editor little opportunity for his favorite kinds of self-expression.

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[3]For a brief factual account of each of these periodicals, see Appendix C.

[4]Although none of the original material is signed, except pseudonymously, the dramatic criticism in The Fly, I (January 8, 1806), 26-27, and two articles on the Fraternal Library Association in ibid., I (November 27, 1805), 15, and ibid., I (February 19, 1806), 39, are probably by Woodworth. There are verse contributions by Woodworth in the Belles-Lettres Repository, I, 6-8; 14-15; 23, 38; and 56.

[5]Woodworth wrote a series of articles on the benefits of religion, which appear in The Halcyon Luminary, I (January, 1812), 1-6; ibid., February, 1812, pp. 49-54; ibid., March, 1812, pp. 97-101; ibid., April, 1812, pp. 145-49; and ibid., May, 1812, pp. 193-99. Much of this material was incorporated in Sunday Morning Reflections (1839). Among his verse contributions to the Luminary are "The Flowers of Life," I (January, 1812), 38-39; "A Kiss," I (January, 1812), 39; "Evening," I (August, 1812), 373; "The Wreath of Love," I (August, 1812), 374; "The Harbor of Happiness," I (December, 1812), 583; and "The Meeting," I (December, 1812), 584.

[6]There are poems by Woodworth in The War, I (December 12, 1812), 107; I (January 4, 1813), 120; and II (January 18, 1814), 128. Two of these are New Year's addresses written for the carriers of The War.

To the columns of the Republican Chronicle, he made scores of contributions--editorials on politics, dramatic and literary criticisms, essays on various other subjects, and a fair amount of verse.[7] Some of this material was no doubt reprinted in the daily Republican Chronicle & City Advertiser.[8] During his editorship of the Ladies' Literary Cabinet, Woodworth contributed to its pages two full-length novels or "moral tales," as well as a variety of essays, dramatic criticisms, and verse.[9] For The Literary Casket and Pocket Magazine, The New-Jerusalem Missionary, the New-York Mirror, and The Parthenon, likewise, he wrote frequently and in varied forms.[10]

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[7]Identifiable contributions by Woodworth appear in the Republican Chronicle, April 9, 1817; April 26, 1817; May 7, 1817; May 14, 1817; May 24, 1817; August 27, 1817; September 10, 1817; September 17, 1817; October 29, 1817; December 27, 1817; March 7, 1818; June 3, 1818; June 6, 1818; June 13, 1818; June 24, 1818; July 18, 1818; August 26, 1818; September 26, 1818; October 17, 1818; October 21, 1818; November 28, 1818; December 5, 1818; December 19, 1818; December 30, 1818; and January 27, 1819. There are unquestionably many other Woodworth items in the Republican Chronicle, but their authorship cannot be determined with any degree of accuracy.

[8]How much was reprinted in the daily paper, I cannot state, since I have seen only a few issues of the Republican Chronicle & City Advertiser. Examination of these issues suggests that a good deal of material was used interchangeably in the two papers.

[9]One of the novels was "Magnanimity," which appeared in nineteen instalments from May 15, 1819 to October 16, 1819; the other was "Resignation," which appeared in twenty-two instalments from January 22, 1820 to July 29, 1820. Other contributions by Woodworth appeared in the Ladies' Literary Cabinet, I (May 15, 1819), 6-7; I (May 22, 1819), 13; I (May 29, 1819), 22-23; I (June 12, 1819), 37-38; I (July 3, 1819), 64; I (August 7, 1819), 100; I (August 28, 1819), 128; I (September 11, 1819), 140-42; I (September 18, 1819), 148-49; I (October 30, 1819), 199; N. S. I (December 25, 1819), 54; N. S. I (March 4, 1820), 135; N. S. I (March 18, 1820), 151; N. S. I (April 15, 1820), 183; N. S. I (May 6, 1820), 208; N. S. II (July 1, 1820), 61; N. S. II (July 8, 1820), 69; and N. S. II (July 22, 1820), 86.

[10]To The Literary Casket and Pocket Magazine Woodworth contributed a novel, "Vicissitudes," and other prose and verse. Some of his contributions may be found in I (April, 1821), 48-55; I (May, 1821), 94-112, 122-30, 140; I (June, 1821), 153-66, 165-71, 194-201, 214; I (July, 1821), 248-52, 252-54, 264-67; and II (October, 1821), 15-20, 20-35.

Woodworth wrote much of the material in The New-Jerusalem Missionary. He carried on an extensive theological controversy during several numbers, published selections from the "Editor's Common-Place Book" each month, and wrote articles on the history

As an editor, Woodworth tried to give his readers what he thought they wanted. The specialized periodicals, such as The War and the two New Church publications, furnished the news and the other kinds of material demanded by the times or by the particular interests of their potential readers. The newspapers made their appeal by supplying information and comment on current events--especially those of local or political importance. The miscellanies, in an obvious attempt to appeal to all classes of readers, contained subject matter of the most diverse kinds.

The prevailing tone in all the publications edited by Woodworth--but especially in the miscellanies--was sentimental, moralistic, and instructive. Some of the remarks with which he introduced the first number of the Literary Casket are equally applicable to most of his other journalistic enterprises:

> As this publication is intended to unite the useful with the sweet, to mingle instruction with amusement, its character is necessarily miscellaneous, embracing a great variety of matter and of subjects. A devotion, however, to the great interests of virtue and morality, is the governing principle which prompted the undertaking, and this shall continue to characterize the work in every stage of its progress.[11]

"To mingle instruction with amusement," to serve "the great interests of virtue and morality"--these were the fundamental tenets of Woodworth's creed as an editor. That it was a popular formula is attested by the wide circulations he sometimes achieved, and by the general esteem in which he was held as man and editor. Young ladies could read Mr. Woodworth's Cabinet, or Casket, or Mirror with

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and progress of the New Church. There are poems by Woodworth in I (August, 1823), 135, 136; I (January, 1824), 296; and I (February, 1824), 328.

To give a complete list of Woodworth's contributions to Volume I of the Mirror would be an act of supererogation. He sometimes contributed as many as six poems to a single issue. A partial list of his contributions, without dates, includes: I, 5, 8, 16, 32, 40, 48, 56, 69, 77, 80, 112, 128, 136, 144, 176, 184, 200, 213, 232, 296, 312, 320, 336, 382. Among the signatures used by Woodworth for his contributions to the first volume of the Mirror, in addition to his own name, were "Selim," "Reuben," "Edwin," "William," and "Ann Maria S."

For The Parthenon, he wrote a full length novel, "Intolerance"; a novelette, "The Locket"; and various other pieces: I (August 22, 1827), 16; I (August 29, 1827), 22-23, 31; I (September 5, 1827), 38-40, 47; I (September 12, 1827), 63; and I (November 7, 1827), 191.

[11] Literary Casket, I (April, 1821), 2.

no danger of having "the blush of shame" brought to their cheeks. Contributions that were "coarse," or "indelicate," or "not proper for these columns" were promptly rejected.[12] The extent of the feminine influence upon Woodworth's editorial standards is shown in his statement: "To the Ladies, in particular, we look for that encouragement which can alone render this work all that they can desire it to be,"[13] and it is implied in such a rhapsody as:

> Woman ever has been, still is, and always will be, the main-spring, the primum mobile, of every masculine achievement, in the clown or the hero--the stripling or the man; and whether she fire a Troy, or excite emulation at a game of marbles; whether she influence a court, or rule in a dairy--the end, cause, and effect, are still the same. We may talk of patriotism--we may prate of fame; but who can feel the one, or seek the other, but for the sake of Woman?[14]

Somewhat greater latitude was permitted in the columns of the Republican Chronicle; being a newspaper and a political organ,[15] it was intended more specifically for masculine readers. Except for its political recriminations, however, it contained very little that would offend a sensitive or pious reader. Like many other newspapers of the time, it printed enough verse, dramatic news, moral essays, and local gossip to attract feminine interest.

Working in a day before the custom of paying for contributions was at all general, Woodworth had to rely upon the generosity and good will of his friends and readers for material with which to fill his pages.[16] To attract contributors and at the same time stimulate circulation, he occasionally offered small prizes for poems, essays, tales, and biographies. Although Woodworth's use of the prize contest produced no notable results, it at least

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[12] See, e.g., New-York Mirror, I (December 20, 1823), 167; The Parthenon, I (September 12, 1827), 64.

[13] New-York Mirror, I (August 2, 1823), 7.

[14] Ladies' Literary Cabinet, I (July 3, 1819), 64.

[15] As its title shows, the Republican Chronicle was a republican organ, and, of course, anti-federalist. It stanchly defended the personality and policies of De Witt Clinton.

[16] This fact helps to account for the large amount of material from the pen of the editor in Woodworth's periodicals. If others failed to contribute publishable matter, the editor had to supply the lack. This condition, of course, was a general one, and not confined to the periodicals edited by Woodworth.

pointed the way for later editors.[17]

Another device which Woodworth used to arouse reader interest was "poetical correspondence." A verse writer would address some stanzas to another rhymester--usually of the opposite sex--and the second would then reply. Such interchanges were sometimes carried on for weeks, even months. It may be supposed that considerable speculation was aroused among the readers as to what "Reuben" would next say to "Ann Maria," or what "Selim" would say to "Ida." That Woodworth was aware of the publicity value of this device is shown by the fact that at least once he wrote both sides of such a correspondence.[18]

Comments in the editorial columns and in the "To Correspondents" departments of his various periodicals reveal that Woodworth exercised care in selecting materials for publication. As has already been indicated, some contributions were rejected because of their "indelicacy." Others were found to be too long, too prosaic, too melancholy, too sensational, or simply "uninteresting." The editor also had to be constantly on guard against contributors who sent in material that had been adapted or plagi-

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[17]Woodworth was not the first editor to offer prizes for magazine contributions. As early as 1789, as Professor Mott points out (op. cit., p. 15), the American Museum had utilized the device. Woodworth's use of the prize contest, however, suggested its possibilities to Morris, who employed the method frequently during his long editorship of the Mirror, and other editors followed Morris' example. In the Literary Casket, II (October, 1821), 46, Woodworth offered "ten dollars in cash, or a Silver Medal to that amount" to the respective authors of "the best American Patriotic Song," "the best Sentimental Song," and "the best Comic Song," submitted before December 31, 1821. Since Woodworth's connection with the Casket ended in November, 1821, the offer was probably recalled. During his editorship of the Mirror, also, a prize contest was conducted. As shown in the Mirror, I (January 10, 1824), 191, the prizes for this contest--which called for essays, American tales, American biographies, and pastoral odes--were bound copies of Volume I of the Mirror, and free subscriptions to future volumes. According to the Mirror, I (May 1, 1824), 319, only ten contributions were submitted; each contestant was given the prize offered for first place.

[18]This was an extended exchange of poetic epistles between "Reuben" and "Ann Maria S." in the Mirror, I (September 6, 1823), 48; I (November 1, 1823), 112; I (November 15, 1823), 128; I (November 22, 1823), 136; I (November 29, 1823), 144; I (January 17, 1824), 200; I (January 31, 1824), 213; I (February 14, 1824), 232; and I (April 10, 1824), 296. Similar interchanges, ordinarily written by two individuals, appear rather frequently in the pages of the Belles-Lettres Repository, the Ladies' Literary Cabinet, and the Mirror.

arized from earlier writers.[19] Another difficulty with which he had to contend was the bad handwriting of his correspondents. More than once he was forced to refuse a contribution largely because he could not read it.[20] More serious than bad penmanship, from the editorial point of view, was the desire of the great majority of contributors to be poets, rather than prose writers. Woodworth frequently announced that the poetry department was oversupplied. "We wish our correspondents, generally, would turn their attention more to prose," he remarked on one occasion;[21] if they must write verse, let them remember that "a song, ode, or melody, must possess uncommon excellence to excuse its extension beyond sixteen or twenty lines."[22]

He was sometimes rather severe in his editorial remarks. He insisted that verse, in particular, should be written with some

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[19] In the Mirror, I (December 20, 1823), 167, Woodworth remarks that he has recently received a number of plagiarized contributions, and adds that they have all been "consigned to the flames." Like most editors of the period, he was occasionally imposed upon by dishonest contributors. See, e.g., Belles-Lettres Repository, I (April 2, 1808), 40, and The War, I (January 16, 1813), 127. Woodworth's attitude in the matter is shown by his statement in the Belles-Lettres Repository, I (April 9, 1808), 48: ". . . . we . . . . request all our correspondents previous to favoring us with such pieces, to mark on them the name of the author, or the work from which they are copies. True it is, that many of them, like children stolen by gypsies, have been so altered by art, that their own parents would hardly recognize them, or if they did would be ashamed to own them; but this does not lessen the fraud, and it is a species we will never knowingly countenance. As it may, however, be generally committed through ignorance, and not with a wish of imposing either on the public or the editor; we shall, in future, insert every thing as selected, which is not headed with the word 'Original.'"

[20] Belles-Lettres Repository, I (March 26, 1808), 32: "Correspondents are earnestly requested to send their communications early, or we shall be obliged to defer them. But above all, we wish some of them to pay more attention to their handwriting; by neglecting which, they give a Printer much unnecessary trouble. . . . . Some of our Poetical communications are actually laid aside, as wholly unintelligible; and others, we have decyphered just far enough to discover that the fruits of the search will be but a poor compensation for its labor."

[21] New-York Mirror, I (December 13, 1823), 159. Woodworth went on to say: ". . . . metrical productions, unless sparkling with true poetic lustre, give no pleasure in this age of literature, taste, and delicate refinement."

[22] Ladies' Literary Cabinet, I (September 4, 1819), 136.

attention to meaning, grammar, and correctness of prosody.[23] Repeated neglect of these matters once led him to make a drastic statement of editorial policy:

> We have received from various quarters, some very severe (and, in some instances, we regret to add, very just) criticisms on the effusions of several of our Poetical Correspondents. We have, therefore, come to the resolution of criticising all their future communications ourselves, and will hereafter insert nothing, unless we have the privilege of correcting, and even of new modelling, if we think proper. We know how tenacious a writer is of his own ideas and modes of expression; but knowing, also what is expected of an editor, by those who are real judges of literature, we shall adhere to the above resolution.[24]

In announcing the editorial policy of the Republican Chronicle & City Advertiser, also, he spoke in uncompromising terms: "Neither fear nor affection shall restrain us; the plain and simple truth shall always be told, offend whom it may."[25] His general attitude, however, was conciliatory; by nature he was more inclined to award praise than to find fault.

From the standpoint of circulation--an index of popularity--the most successful of Woodworth's periodicals were The Halcyon Luminary, The War, the Ladies' Literary Cabinet, and the Mirror.[26]

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[23]Witness his remarks in the Belles-Lettres Repository, I (March 19, 1808), 24: "The production of George Balance is not executed in a manner to please or edify--he had better read over an English Grammar before he attempts to write again. Upon the whole

We think that Mr. Balance
Has quite mistook his talents."

Similar comments appear in the Belles-Lettres Repository, I (March 26, 1808), 32: "Sublimity of Sentiment, by K. J. wants originality of idea, correctness of sentiment, and elegance of execution. . . . . Orontio's favor, is deficient in chasteness, both in style and idea."

[24]Ladies' Literary Cabinet, I (July 24, 1819), 88.

[25]Republican Chronicle, March 4, 1818.

[26]According to The New-Jerusalem Missionary, I (May, 1923), 26, The Halcyon Luminary "was patronised by more than three thousand subscribers." The War, I (September 12, 1812), 50, states: "Our subscription book now presents a list of above three thousand subscribers, and this number is daily, and almost hourly, increasing." During its first year, the Ladies' Literary Cabinet achieved a circulation of sixteen hundred, as shown by a statement in the Cabinet, I (November 6, 1819), 208. The Mirror was disinclined to give actual figures, but an editorial in Volume I (June 12, 1824), 367, states that the magazine is "floating on the full tide of

The Luminary's circulation of three thousand may be accounted for by the fact that, in its day, it was the only American periodical devoted to the interests of one fairly large group of religious enthusiasts.[27] In addition, since Swedenborgianism was still a new movement in this country and was clothed with a certain amount of mystery, the Luminary attracted the attention of both the curious and the hostile.[28]

Altogether different causes were responsible for the equally large subscription list of The War. As has been said, The War was really a newspaper--as such, during the War of 1812 it gave a weekly summary of the movements and victories of the American forces. Its columns were given over almost entirely to current events in which practically all Americans were interested. Containing no advertisements, it rendered a service that the daily newspapers could not hope to perform--that of supplying, in convenient tabloid form, a digest of important war-time happenings and documents. The success of The War, in a large measure, grew from its timeliness, its convenience, and its appeal to patriotic sentiments. In spite of its large circulation, it should be added, Woodworth's leniency and poor management combined to make The War an unprofitable business venture.[29]

For their popularity, the Ladies' Literary Cabinet and the Mirror depended upon neither special group interests nor immediate

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success," and that "new names . . . . are daily coming in." The Mirror later maintained that "no literary periodical published in this country has ever attained such an extended circulation." See the Mirror, XIII (July 4, 1835), 7; and Mott, op. cit., pp. 326-27.

[27]Although the actual membership in New Church societies was not large at this time--probably not more than 360 even as late as 1817--there were many individual "receivers" of the doctrines scattered throughout the country, and a great many others who were interested in Swedenborgian ideas and their exposition. See Marguerite Beck Block, The New Church in the New World (New York, 1932), pp. 170-73.

[28]A fairly typical "outside" opinion of Swedenborgianism is that expressed in the American Monthly Magazine (New York), I (July, 1817), 235: "There is something so extravagant in the tenets of the Swedenborgians, that we consider them rather a subject of philosophical speculation than of religious controversy."

[29]The War, II (December 7, 1813), 104: ". . . . our Ledger exhibits arrearages due on our two publications (The War and Luminary) of near five thousand dollars!"

timeliness. They relied, instead, upon their variety of content, their appeal to a large and mostly feminine audience, their rather successful mingling of "instruction with amusement," and their satisfying of a wide-spread taste for sentimental, moralistic literature.

Both magazines were attractively printed--the Mirror especially so.[30] Although neither was illustrated, both gave their readers an occasional "new, or approved, fashionable Song, with Music adapted to the Piano Forte or Harp."[31] There were also beauty hints, recipes, remedies, fashion notes, and suggestions on etiquette, in addition to instructive essays, accounts of the new plays, anecdotes, biographical sketches, continued stories, and poetry. Under Woodworth's editorship, the Ladies' Literary Cabinet and the Mirror offered feminine readers greater variety and paid more attention to their tastes and interests than had any earlier periodicals.

Morris, Godey, Snowden, Graham, Sartain, and other editors were to develop the miscellaneous "home" magazine in ways undreamed of by Woodworth, but it should not be forgotten that he anticipated them all. Had he been a better business man--had he, perhaps, been less interested in literature for its own sake--he might have become the respected owner of a financially successful ladies' magazine. As it was, for over two decades he attempted to give his various groups of readers what they wanted. During that time, in his inept and impractical fashion, he tried his hand at editing almost every current kind of periodical except the serious critical review.[32] His services to journalism and to magazine editing may not have been great, but they were at least varied, and, in the ways that have been indicated, significant.

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[30] See Mott, op. cit., p. 321.

[31] Ladies' Literary Cabinet, I (May 15, 1819), 1. The Mirror, of course, made much use of illustration in later years, when Woodworth was no longer its editor. See Mott, op. cit., p. 322. Woodworth's Literary Casket contained illustrations, each number being accompanied by an engraved frontispiece. Among the plate subjects were "Hesper Appearing to Columbus in Prison," the New York Rotunda, and the Natural Bridge of Virginia.

[32] His closest approach to a critical review was the Literary Casket. Its short life was no doubt due, in part, to its ambiguous character; it wavered between being a serious journal and being a popular miscellany.

APPENDIX C

WOODWORTH'S PERIODICAL PUBLICATIONS

The periodicals edited by Woodworth, and the dates of his editorial connection with each, are as follows:

1. The Fly; or Juvenile Miscellany (Boston; October 16, 1805-April 2, 1806)

The Fly, as its subtitle indicates, was designed primarily for a youthful audience "of both sexes." Containing both selected and original material, mostly of a sentimental, moralistic cast, it was issued fortnightly, and survived until thirteen numbers of Volume I had been published. One of Woodworth's collaborators in this enterprise was John Howard Payne. Each issue was of quarto size, four pages; the subscription price was $1.00 a year.

2. Belles-Lettres Repository (New Haven; March 5, 1808-April 16, 1808)

This periodical, a weekly, was aimed especially at a feminine audience. Like The Fly, it was composed of both selected and original material, with considerable emphasis upon biographical, historical, philosophical, and other "instructive" subjects. Only seven numbers of Volume I were published. Each issue was of quarto size, eight pages; the subscription price was $2.50 a year.

3. The Halcyon Luminary, and Theological Repository (New York; January, 1812-December, 1813)

The Halcyon Luminary, Woodworth's first periodical venture in New York, was a New Church, or Swedenborgian, publication. Its primary aim was to explain and disseminate Swedenborgian doctrines, but it also devoted space to New Church news, to instructive essays on a wide variety of subjects, and to original and selected poetry. Published monthly, it continued through Volume II, Number 12--twenty-four issues in all. Each issue was of octavo size, forty-eight pages; the subscription price was $3.00 a year.

4. The War (New York; June 27, 1812-September 6, 1814)

The main purpose of this periodical was to give "a faithful record" of the events of the War of 1812, as they happened. Published weekly, it was more a newspaper than a magazine, although it included occasional patriotic essays and poems. Consecutively issued were Volumes I and II, of fifty-two numbers each, and the first twelve numbers of Volume III. Three more numbers, "completing" Volume III, were published in July, 1817. Each regular issue was of quarto size, four pages; the subscription price was $2.00 a year.

5. Republican Chronicle (New York; December 31, 1817-July 25, 1818)

The Republican Chronicle was begun on April 2, 1817, by Charles N. Baldwin and Abraham Asten, as a semi-weekly newspaper. For the first half-year of its existence, no editor's name was given, but during this time Woodworth was writing the dramatic criticism and making miscellaneous contributions. On December 31, 1817, he became the editor, and continued as such until July 25, 1818. The columns of the paper were devoted to local and national news, to political controversy, to dramatic and literary criticism, and to advertising. After Woodworth's retirement as editor, the Republican Chronicle continued until at least January 27, 1819. Each issue was of four pages, five columns to the page; the subscription price was $5.00 a year.

6. Republican Chronicle & City Advertiser (New York; March 4, 1818-July 25, 1818)

This was a daily newspaper, also published by Baldwin and Asten. From the date of its inception, March 4, 1818, Woodworth edited it concurrently with the semi-weekly Republican Chronicle; his connection with both papers ended July 25, 1818. The daily, which continued until at least October 20, 1818, was largely devoted to advertising, the second page containing local news and political comment. Each issue was of four pages; the subscription price was $10.00 a year.

7. Ladies' Literary Cabinet (New York; May 15, 1819-August 5, 1820)

As its title implies, the Ladies' Literary Cabinet, a weekly, was designed for a distinctively feminine reading public. Its contents, both prose and verse, were sentimental, moralistic, and instructive. Most of the contributions were "original," although Woodworth sometimes reprinted articles from American and British magazines. Woodworth was editor of Volume I, twenty-six numbers; of New Series, Volume I, twenty-six numbers; and of New Series, Volume II, the first thirteen numbers. The Cabinet continued publication until at least December 14, 1822. Each issue was of quarto size, eight pages; the subscription price was $4.00 a year.

8. The Literary Casket, and Pocket Magazine (New York; April, 1821-November, 1821)

Although somewhat less varied in content, this monthly magazine was very similar to the Ladies' Literary Cabinet in purpose and scope. A good deal of space was devoted to original fiction, to literary criticism, and to monthly reviews of dramatic offerings. Woodworth edited the first six numbers (there were no issues in August and September, 1821); some time in 1822 or 1823, Charles N. Baldwin edited two more numbers, "completing the second volume." Each issue was of duodecimo size, seventy-two pages; the subscription price was $3.00 a year.

9. The New-Jerusalem Missionary, and Intellectual Repository (New York; May, 1823-April, 1824)

This monthly magazine, like The Halcyon Luminary, was a New Church, or Swedenborgian, publication. Less miscellaneous than the Luminary, it very nearly conformed to its title page statement that it was "devoted exclusively to a liberal investigation of Theological Subjects." Only the twelve numbers of Volume I were published. Each issue was of octavo size, thirty-two pages; the subscription price was $3.00 a year.

10. New-York Mirror, and Ladies' Literary Gazette (New York; August 2, 1823-July 10, 1824)

During Woodworth's editorship, the weekly Mirror, in content and make-up, was similar to the Ladies' Literary Cabinet. Considerable stress was put upon the originality and Americanism of its contributions, and its "fair readers" were never lost sight of. Except that it was better printed and had a larger variety of "departments," it was not greatly superior to the Cabinet; its distinctive features--such as woodcuts, steel engravings, and the travel letters of Willis and Fay--came in the years after Woodworth had resigned as editor. Woodworth was sole editor from August 2, 1823 to January 31, 1824; he and Morris were joint editors from February 7, 1824 to July 10, 1824. At the completion of the first volume, Woodworth's resignation was announced. Each issue was of quarto size, eight pages; the subscription price was $4.00 a year.

11. The Parthenon, or, Literary and Scientific Museum (New York; August 22, 1827-December 8, 1827)

The Parthenon, a weekly miscellany, was "somewhat more scientific" than the Mirror, and was designed for readers of both sexes. It contained numerous contributions on natural history, philology, and other scientific subjects, but it also presented "original moral tales" and "original poetry." In the issue for September 26, 1827, it was announced that George Pepper, a young Irishman, would thereafter be a contributing editor. Only sixteen numbers of Volume I were published. Each issue was of octavo size, sixteen pages; the subscription price was $4.00 a year.